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MAGAZINE

FOR AND ABOUT PEOPLE IN THE INDUSTRY

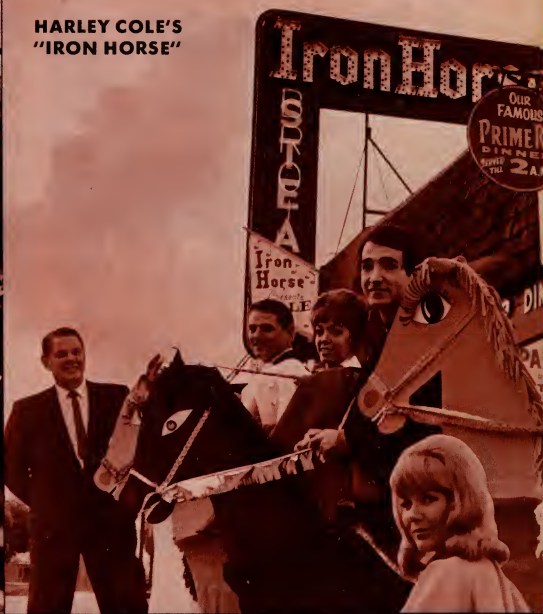
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MAGAZINE

FOR AND ABOUT PEOPLE IN THE INDUSTRY

VOLUME 1, NO. 11

MARCH, 1967

## BEHIND THE SCENES

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### THE COVER

#### HORSES OF A DIFFERENT COLOR

LOCALE: STUDIO CITY

**DALE ROBERTSON**, star of Screen Gems' color adventure series about railroading on the Western frontier, "Iron Horse," exchanges his usual mount for the Old N. 3. Show premiered Sept. 12 at 7:30 p.m. (PDT) over ABC-TV and is a roaring TV bit each Monday nite at 7:30 p.m.

LOCALE: STUDIO CITY

**THE HORSES ARE AT THE POST** — The starlee left is Harley Cole whose "Iron Horse" is a winner of many restaurant awards; The "Jockeys" are four comedy stars of the revue "On All Fours."

Editor and Publisher: DOROTHY H. DENNY

Art Director  
 ALLAN BODE  
 JACK FOLEY  
 JOHN RINGO GRAHAM

Advertising Director  
 BILL ERWIN  
 ALBERTA COWLES

Contributors  
 BEVERLY LOWE  
 MABEL DE CINCOS  
 DAVE PRESTON

Telephone STate 9-9858, ST 5-0401.

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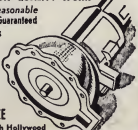
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# STUDIO TALK

by John Ringo Graham

**Hanna-Barbera** has assigned 11 writers for segments of its six new animation series that will debut on the three networks next season. Writers are:

Neal Barbera, Tony Benedict, Larz Bourne, Eddie Brandt, Warren Foster, Phil Hahn, Fred Halliday, Jack Hanrahan, Mike Maltese, Jack Mendelsohn, Dalton Sandifer.

MCA has placed a group of 123 Universal features into TV syndication. The group consists of 56 pictures, previously seen and to be shown on the NBC network; 14 "World Premiere" features, also off NBC, and 53 first-runs, the latter all post-1960s.

**Concert pianist** Donald Levine of Sherman Oaks will perform for passengers on the Matson liner Monterey which will sail from San Francisco tomorrow and from Los Angeles Friday to Australia.

**Brian Aherne** was signed recently to star with Rosalind Russell and Sandra Dee in Universal's "Rosie," which starts next week, David Lowell Rich directing.

Samuel Taylor wrote the screenplay for "Rosie," based on Ruth Gordon's Broadway play, "A Very Rich Woman."

**Tony Bill** has been set for costarring role in Walt Disney's "Never A Dull Moment," on the Burbank lot.

Jerry Paris is directing feature, which stars Dick Van Dyke, Edward G. Robinson, Dorothy Provine, Henry Silva and Joanna Moore.

**At Universal** Rod Taylor said "yes" to Harry Keller's production of "Enemy Country" which begins in May...

A boy for Mr. and Mrs. James Hardiman. Father is Screen Gems publicity director. Newcomer is their fourth son.

## Studio Center Goes To CBS for \$9 1/2 Mil

CBS yesterday exercised its option to buy Studio Center, comprising approximately 70 acres in No. Hollywood, from Republic Corp., for \$9,500,000. The deal includes equipment and provides for cash when definitive documents are completed in 60 days. CBS-TV has been using the space mostly for its western series, also leasing to independent producers. The five-year option had about two more years to run.

## A LETTER FROM HOLLYWOOD'S FIRST ELECTRICIAN

As an old-timer especially at Universal Studios, I'm taking time-out to read Studio magazine. I see my picture now and then with some of the old timers and especially with Uncle Carl Laemmle. In 1913 "Uncle Carl" hired me as Chief electrician at Gower and Sunset Blvd. I thus established the first Electrical Dept. in Motion Pictures in Hollywood. In this way I became Hollywood's first "gaffer," although the name was not yet known as such.

The first actors artificially lighted by electric lights were Lon Chaney Sr. and Ann Little (now a Christian Science Practitioner). Later I supervised the electrifying of Universal City, formerly a turkey ranch which opened in March 1915 with Laura Oakley as Mayor. I hired two men to help Ed Cunningham and William McFeetsee, who assisted me in lighting the various sets and actors.

In 1916 I became a "first cameraman" for



Carl Laemmle Photos—Universal City Studios

Continued on Page 25

## A Word of Thanks

With the March issue STUDIO magazine has added over 1,550 new subscriptions from various Valley Studios to its regular monthly mailing list.

We are happy for the interest in STUDIO magazine and a special thanks to the many contributors who have sent us such informative and authentic material. With contributors like Jack Foley, Allan Bode, Mabel De Cinces, Bill Erwin, Frank Taylor, Marjorie Sells, Dave Preston, Virgil Miller and others whose names you will find listed in these pages we know that STUDIO magazine will provide an informative and entertaining panorama of the Valley scene.

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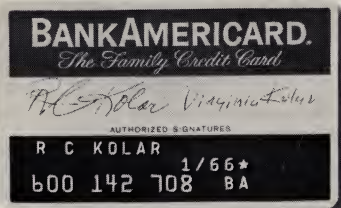
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Unhindered by tons of equipment, armies of technicians, expensive locations and even scripts part of the time, directors of the pre-1915 era could crank out a two reel spectacular in two days or less.

Gathering his motley flock of extras, actors and stage hands about him, a director might head for the local park to do a jungle scene, the library front steps to do Romeo and Juliet, a parade for a crowd scene, or a fire if he could find one and set up shop.

Usually the actors could immediately start some funny antics for the camrea. Back at the studio (if there was one) a suitable story would be thought up to fit the action already on film. It was a poor company that had to start with a script—the fertile imaginations of cast and crew hatched plenty of movie footage for would-be epics at lunch.

“Bronco Billy” Anderson once wanted the fire department to rush down a street for him—but the firemen refused to cooperate. Turning in a false alarm, Anderson got what he wanted anyway. Incidentally, Anderson was the movie’s first “star.” He appeared in Edwin S. Porters classic, “The Great Train Robbery,” also the screens first Western.

Stars like Ford Sterling, Ben Turpin, Charlie Chaplin, Edna Purviance or Mabel Norman needed almost no direction. To them slap stick humor was second nature. But even with a stable like that to back him, the director still had to be ready to adapt any situation to fit a possible film.

Mack Sennett was a past master of using natural disasters in his comedies. Once, when he heard of a local lake being drained he rushed cast and crew to the site. Later he thought up a story line of two lovers stranded in a sea of mud which was promptly put on film. A hilarious feature picture resulted at the impromptu location—that cost him nothing to stage.

Hollywood firemen used to say it took only a few minutes to put out the average residential fire—and half a day to put the movie companies out of the house. Often by the time firemen reached the scene of a blaze they would have to fight their way through a crowd of actors and camera crews hard at working finishing a

**OFF THE**

film before the fire was put out!

More than one enterprising director was able to assemble a “cast of thousands,” by having his actors rush through a parade crowd shouting insults as they went. Even the weather could be managed when it was necessary. One of Mary Pickford’s movies was set in Siberia. Halted by production difficulties, the snow had melted when everything was ready for filming again. The picture was finished sans snow and a subtitle read: “Later, a warmer climate.”

An actor who signed on with an early day movie company never had to worry about being “typed.” There were no stars as such, and a director was able to demand—and get almost anything from his actors. More than one female lead found the stairway to the stars included a few rungs of the stunt ladder.

Girls were asked to hang from the wings of planes,





by Frank Taylor

Refused permission to photograph Roosevelts' (Teddy) trip to Africa on a big-game hunt, one producer in Chicago found an actor who looked like the "great trust-buster," and filmed his own version of the safari in the "Windy City." Shown here, part of the cast is on location in the "jungle." Note the absence of big crews and artificial lights. Photo — Universal City Studios.

## CUFF SPECTACULARS

jump from speeding cars, and burning buildings. One lady found herself about to be wrapped in the coils of a boa constrictor—before she fainted. The faint was filmed and when she revived she was draped with the snake again. By this time even the cameraman was edgy and he fled the set leaving the hapless heroine alone on the stage with a snake around her neck.

Some actors were used over and over again to save money and keep the budget in line. William Shea who played in the picture, "The Life of Washington," is probably the classic example of this. In one film, Shea was required to play 15 different parts. In another short scene he died twice, and still later he acted in succession the part of a Jew, Dutchman, and two old maids.

Actors were expected to be able to handle lines as well as hammers and saws. One of the first movie Romeo's was handed a pile of lumber and told to build

his own balcony. Female actresses were expected to make costumes, help cook lunch and dinner for the company if they stayed that long and administer first aid if things got difficult.

It took a veteran actor of the stage to establish the first guide lines for a "movie star." Maurice Costello became an early matinee idol who lasted several years. He was also one of the first to break the handyman-actor stereotype of the young industry. He refused to work on sets in his spare time—because of his popularity he got away with it!

For all the slap-dash construction and faults of what audiences of the day dubbed, "galloping tintypes," the movies grew their fastest in these hectic years. From 1900 to 1915 the movies raced at top speed across the screens of America and as they grew up—they ran away with the hearts of the world.

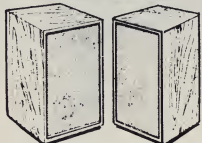


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# DON'T MAKE ME LAUGH

by Jim DASH

One of Red Skelton's seagulls fell in love with a submarine and every time the sub fired a torpedo, it gave out cigars.

When Irv Allen was kidnapped his father received a ransom note demanding 2,000 dollars be paid in a hollow tree in New Jersey. The kidnappers never got the money but Irv's father got a hernia from carrying the tree from N.Y. to New Jersey.

No, Doc Hearn is not the handsome doctor so egotistical about his looks, he refuses to wear a mask when he operates.

Jack Moffitt, who wrote many a Cracker Barrel crack in the old U Bullpen is still at it in EAGLE ROCK. Says he had a hard time convincing the kids the Andy Williams Shoe comes on at bedtime until he pointed out that the chorus girls already were half undressed.

Who said Belefonte's pants are so tight he has to carry his car keys in his mouth?

I Dunno

Then there is the TV actor whose performance made his wife so mad that when he got home she hit the ceiling. She was a bad shot.

Jimmie Drought

I could tell a lot more jokes, but they would only make you laugh.

Joe Hyde



Unretouched Photo of 'Vernon Mona Lisa'

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**...and that's  
the Way I heard It**

By JACK FOLEY

HERE I'm sitting with the fellows, talking about the College Daze that now has the professors playing hookey. Then Red Stanley, the Texas lyric writer, asked Ronnie Rondell, our top-flight assistant director, if he owed his success to a college education. Well, said Ronnie, you might say I earned my way as a French waiter between classes. We were very proud of our college and faculty. Nat Ross was the director, Edward Woehler, his assistant, and Dick Smith, head master of reading and writing. Among our many brilliant students were Eddie Phillips, Dorothy Gulliver, George Lewis, Lew Landers, Doc. Arthur Lake, Andy Devine and me. Yes, what this country needs is more colleges like Dear Old Calford.

AND THAT'S THE WAY I HEARD IT.



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## Little Notes From A Big Lot

UNIVERSAL CITY STUDIOS

by Mabel DeCinces



### Retirement Party For Dominic DeCinces



Group of well wishers attending Dominic's retirement party

The Universal Still Dept. was in a hubbub and for a good reason, a surprise retirement party was given by bossman Glenn Adams along with foreman Grant Hough and all the co-workers in honor of Dominic DeCinces. There was a beautifully decorated cake, and coffee was served. The biggest surprise of all to Dominic was when he was presented with a transistor radio, AM and FM, which he will enjoy while sitting poolside. He was also presented with a US Savings Bond. Guests attending were: Ernest L. Repola, Sec'y. and Treas. of Local 683 who presented Dominic with a gold life membership card of Film Technicians Local 683; Anthony Frederick, Vice President; Don Bruno, set estimator; Jim Christy, business manager, Press Dept.; Lorne Braddock, advertising art — others from adver-

ising art, Vince and Don; Eve Hanson, Lily Nissen, and Earlene Hall, retouchers; Bob Full, still cameraman; Bill Gordon, advertising art; Bill DeCinces, art director. Retirees




Ernie Repola presenting Dominic with a gold life membership union card

who attended were, Mischa Kallis, at one time head of Universal Art Dept. and Irving Meyers, formerly head of Fan Mail Dept. Attending from the Still Lab were: Francisco (Cisco) Amador, Joyce Braun (secretary), Forrest Callander, William Evans, Lamoine Fantozzi, Arthur Grube, James Gwin, Ross Kendall, Robert Lewis, Maurice Montgomery (Bunzie), Marvin Moss, Roger Rinati, Frank Roach, Camp Russell, Jack Scellato, and Fitzgerald Whitney.

It was with mixed emotions Dominic put his finely sharpened pencils away and cleared his personal belongings from the photostat room in the still lab. His first studio job was at MGM in 1928 where he worked for seven years in the motion picture laboratory. In 1929 Dominic went to Africa to set up a complete motion picture laboratory "Trader Horn" which was one year in the filming. For him it was the challenge of a job in the wilderness of Africa. Dominic came to work for Universal Studio in 1938. During his 29 years with Universal he worked as a still cameraman on many pictures and in every phase of the still lab department. Dominic will enjoy his retirement swimming, taking trips, photography, dabbling in water colors, and most of all getting to know his grandchildren and great grandchildren.



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## Little Notes From A Big Lot

UNIVERSAL CITY STUDIOS

by Mabel DeCinces



Dominic with one of his retirement gifts

A big welcome to Doloris Claris, secretary in the Internal Auditing Dept.

Also a big welcome to Rose Satuloff, one of the secretaries in Ben Lorber's Insurance Dept.

Joseph Deutsch, Assistant Buyer Purchasing Dept., flew to Chicago to attend the wedding of his friend as best man.

Our deepest sympathy to Nick Chiarolanio, Budget Dept., on the death of his mother. Nick flew to Madison, New Jersey to attend his mother's funeral.

Margaret Linn, secretary to Bud Dant head of west coast director for Decca records, on leave of absence during which her sister Marianne Lawson is at the post.

Coworkers are happy to see Basil Casabona, foreman Labor Dept., on the job again after a bout with pneumonia.

A speedy recovery to Lillian Snyderman, executive secretary to Richard Irving executive producer of the Laredo series.

A big welcome to Marianne Long who is substituting for Lillian.

Congratulations to John Slasky, Drapery Dept., and his wife Zoya

on the birth of their first child, John Edward. He weighed in at 6 lbs. 12 ozs.

Gil Rodin, MCA executive producer, joining Decca records as administrative artist and repertoire director of the west coast division. Mr. Rodin was MCA executive producer of Wayne & Shuster special series "Take an Affectionate Look at" — to name a few: Jack Benny, W. C. Fields, Bob Hope and Bing Crosby, Abbott and Costello. He also did a series "Feather on Jazz" which was made especially for the German television viewers.

If you have noticed Howard Johnson, Art Director, beaming since Christmas ask him about his grandson, master Jonathon David who weighed in at 4 lbs. 3 ozs. and has since then gained rapidly. Proud parents are Margaret, daughter of Howard Johnson, and David Caldwell who is employed in the production of educational television at UCLA.

Congratulations to Frank Roach, Still Lab., and to his wife Virginia on the birth of their third child, a doll by the name of Heidi, who weighed in at 6 lbs. 11 ozs. Their other children are Gregory, 7½ years and Heather, 5½ years old. Frank wrote, directed, and acted in a short

## Kurt Russell Co-Stars In "The Family Band"

Walt Disney Productions has signed Kurt Russell to a co-starring role in "The One and Only, Genuine, Original Family Band."

The 15 year-old star of Disney's "Follow Me, Boys" will join Walter Brennan, Buddy Ebsen, Lesley Ann Warren and John Davidson in the big budget musical comedy.

Production will roll on March 20 with Michael O'Herlihy directing.

Richard M. and Robert B. Sherman contributed eleven tunes to the Lowell Hawley script. Bill Anderson will co-produce.

## Little Notes

religious film titled "Calem's Encounter" which was presented in place of a sermon Sunday morning, December 7, 1965 for the congregation. It was again presented at the California Lutheran College. This film was made on a portion of the California Lutheran College campus.

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## BILL THOMPSON IS THE VOICE FOR SCROOGE McDUCK IN DISNEY CARTOON

Bill Thompson's talented tongue has provided vocal characterizations of everything from bumble bees to beavers in Walt Disney cartoons and animated features, but for Walt's newest pen and ink short, "Scrooge McDuck and Money," he tries on a new voice — a little feathered penny pincher called Scrooge, who, it just so happens, is the richest duck in the world.

Scrooge has been around for nearly twenty years in Disney comic books, but this is his first motion picture role, and, his first voice too.

"At first," says Thompson, "I was worried. I thought I might have to quack and squawk like Scrooge's understandable nephew Donald."

But Scrooge reassured him, "I want an easy to understand voice, Bill. All I ask is that you remember the McDuck end of my name and give me a good Scottish accent." As Thompson has mastered over forty-two dialects including a very impressive Scottish one, the little duck star

soon found he had nothing to worry about.

A common remark made to Thompson by nearly everyone who meets him for the first time is, "I know your voice, but I just can't place your face." Says Bill, "I find double delight in this situation. It is not only a great compliment to my profession, but it gives me the personal freedom that many people in the movie industry don't have. If I wear dark glasses, it is only because the sun hurts my eyes."

Bill's first voice characterization for Disney was the White Rabbit in "Alice in Wonderland." Since then he has been the voice for Mr. Smee in "Peter Pan," Three dogs, an Irish cop, and an Italian waiter, all in "Lady and the Tramp," and over twenty more assorted characters in various Disney shorts.

In color by Technicolor, "Scrooge McDuck and Money" was directed by Ham Luske from a story by Bill Berg. Mel Leven wrote the music for the Buena Vista release.

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# Tintype

by Mabel DeCinces

## Nudie

It would be difficult to find one who enjoys wearing cowboy attire more than "Nudie", the world's most celebrated western designer, costumer, and rodeo tailor. To Nudie the smell of leather is a familiar one as he is the son of a bootmaker.

Born in Brooklyn, 1902, Nudie at the age of 8 was at home in his father's shop learning how to stitch two pieces of material together. He attended school 156 in Brooklyn but didn't continue. At the age of 12 Nudie went to work for a tailor who taught him how to turn cuffs and bottoms and he also delivered tuxedos. From there at the age of 14 he went into boxing at the Broadway Sporting Club on Broadway in Brooklyn. Two years later Nudie left for California with Al McCoy (world's middleweight champion) for boxing exhibitions. He also worked as a film cutter and as an extra at Warner Bros. during the silent picture era starring Wally Reid.

In 1926 Nudie went into business for himself, opening a tailor shop whipping up costumes for movie people. When the depression caught up with him he returned to New York but first stopped off at Mankato, Minnesota. It was there that he met his future wife, and they married in 1933. In Mankato he opened a tailor shop and cleaning establishment, it too failed. Returning to New York Nudie went to work for a garment company sewing brassiers — from this he went into the "G"-string business for burlesque queens.

In 1940 Nudie yearned for the west, and with his wife Bobbie and their daughter Barbara came to Los Angeles. In 1942 Tex Williams was organizing a band and making personal appearances. Nudie had a garage but no money for a sewing machine. He contacted Tex Williams to make his western costumes. Tex sold one of his horses and saddles at auction, receiving \$150 — thereby a western business was established in a garage. Tex on radio, coast to coast, plugging a cigaret for a commercial also plugged Nudie's western rodeo shop.

In 1948 Nudie firmly established his western business by moving to Victory and Vineland, North Hollywood. After 15 years he moved to



Dean Martin and Nudie holding a hand-tooled leather carving of Dean by Manuel Cuevas

larger quarters on Lankershim Blvd. in North Hollywood.

Nudie has a well organized western shop, employing 15 persons — each one is a craftsman in his own field: the leather maker who takes raw leather and treats and hand tools it into many things like saddles, bags, purses, shoes, etc.; coat-maker, bootmaker, hatmaker, pants-maker, and an embroidery man. A young lady securely locks into place by hand each crystal and rhinestone on every decorative costume. Nudie is proud of the fact that his costumes are never duplicated, and each western and rodeo personality is aware of this.

In 1949, Nudie invented the western tuxedo, and in 1953 he was the first to use rhinestones and sequins on men's western clothes — even on the boots. He is world famous as

a rodeo tailor. Nudie personally creates, cuts, and supervises almost every outfit that comes from his fabulous work shop — from a \$25 hat to a 24-karat gold lame suit that was made for Elvis Presley to the sum of \$10,000.

Most of the outfits are done in bright blues, gold, pink, and green for color TV. Can you picture an ivy league western suit with tight shoulders, tight trousers, and three-button short lapel coat.

Nudie names as best dressed rodeo performers and actors: Tex Williams, Gene Autrey, Roy Rogers, Dale Evans, Dale Robertson, Casey Tibbs, Rex Allen, Rory Calhoun, and Jimmy Dean. Nudie said of Andy Devine, he is a six-horse size. It takes skins from six horses to make a jacket and pants for him.

Nudie has made countless per-



sonal appearances at rodeos, the stage, and television on business — traveling all over the world, especially New York where he costumed the Jimmy Dean show. He also costumed the cast of Grand Ole Opry and many others.

For the studios, Nudie recalls having made a pair of saddles for Debby and Eddy during the filming of Universal's "Tammie Out of Time;" Dale Robertson's "Iron Horse;" Doug McClure's "Virginian;" Ward Bond, Terry Wilson, and Frank McGrath's "Wagon Train;" Neville Brand, Bill Smith, Peter Brown's "Laredo" series; also all of Audie Murphy's outfits; Tyrone Power in "Mississippi Gambler;" for Marlon Brando special black boots with zippers; and for the picture "Epic of Josie" starring Doris Day and Peter Graves special spurs. Nudie also made costumes for the entertainers and stunt men of the Universal tours: Jimmy Cook, Hank Cali, Jim Banner, Richard Shane, Arnold Roberts. Some of Nudie's best customers too are Texas ranchers and oilmen.

Nudie is a picturesque figure dressed in his western outfit riding in his special car at rodeos and parades. His wife Bobbie is also a designer, having designed western clothes for many women of the western world, movies, and TV personalities. She is well known for her originals. Imagine a boot-length evening dress of 14-karat gold lame with gold boots and rhinestone studded heels. She and their daughter Barbara take an active interest in the business. Barbara's husband, Manuel Cuevas, a designer is in charge of this work shop. Nudie says one day Manuel will have complete responsibility of this fabulous work shop. Barbara and her husband have daughter Jamie who is at home in is at home in western clothes.

Nudie also finds time for civic duties. In 1958 he was the originator and San Fernando Valley chairman for national emergency's "Don't Wait Week" — a first-aid safety program to cut down accident rate. He said over 20,000 accidents occur in and around homes in the Valley annually — many fatalities — from lack of first aid treatment. At that time Mayor Norris Poulson designated the week of October 10-18 as "Emergency Week" which is still in existence.

Nudie's 1967 Pontiac is also well known. It is an off-white convertible equipped with all the western gear known to every cowboy. The bucket seats are covered with white leather adorned by appliqued bulls and



A group of westerners. Reading from left to right: Tex Williams, Gene Autry, Nudie, Roy Rogers, and Rex Allen

Nudie with Elvis Presley in his famous 24-karat gold lame suit



calves of genuine unborn leather. The upholstery was made in Nudie's shop. Ten horse heads in chrome decorate the dash board and doors. Each head serves a purpose; lighter, choke, lights, window gadgets, etc. Fancy spurs act as door openers and goat horns serve as arm rests. Imported Australian goat fur is used as carpeting. A hand-tooled leather saddle were also made in Nudie's shop. Even the sun shade is covered with unborn calf. The bucket seats in the back are divided by the figure of a cowboy cutting a calf. Pearl handle six-shooters serve as gear shift and as outside door openers — pull the trigger and instead of a blast, the door opens. Rifles decorate the sides of the car. A huge set of horns in the front end blast like the sound of a bull charging. This 1967 Pontiac mount features an outline of a corral fence with a cowboy riding a bucking bronc. The white leather boot is autographed by famous personalities who wear Nudie's creations. This car, when not at a rodeo or at the studios, is parked at the rear of his western establishment. The price of this creation — only \$11,000.

Nudie and Bobbie live in Arleta. They have two horses which they enjoy riding. For recreation Nudie enjoys listening to western music on his stereo and playing the mandolin. Western music? — what else.

# CHARLEY MADE THE BOAT!

One of the great comedians of the two-reel silent screen was Charley Chase, Universal gave him his chance to make his first SOUND Feature picture. He was thrilled when he heard his voice and wanted to thank every member of the troupe. But all he got was a shush. In fact the crew was so sound conscious they said QUIET PLEASE to the still camera.



Among those present, Charley, centre, Arch Heath, Norm Deming, Joe Lapis, left, Jerry Ash, Jack Rose, Ross Hoffman, Danny Fish, kneeling centre, Blackie Rosenkrantz, Buck Buckley, Frankie Hartman.

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## MODERN LOVE

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Presented by CARL LAEMMLE

Directed by Arch B. Heath and Jack Foley. Story by Beatrice Van. Two negatives with dialogue; one silent.



The S. S. Bremen, the streamline ocean liner that broke all records for speed on her maiden voyage. The smoke-stacks are unusually spaced and large.

### "MODERN LOVE" ON THE S. S. BREMEN

Return Voyage of New Giant North German Lloyd Liner Distinguished by Showing of Universal Jewel Comedy

ON MONDAY, JULY 22nd, the S. S. Bremen, offering the very best and most modern accommodations in the Atlantic. The arrival of the great North German Lloyd liner was an event long heralded. The Bremen made a record passage in four days, seventeen hours and fifty-two minutes. Through this victory she secured the Atlantic blue pennant for the fastest ocean liner. The Bremen represents a new class, a super-de luxe type of ship entirely revolutionary in design, luxurious appointments, speed and safety. It offers the traveler the maximum entertainment facilities, including the first night club ever built on an ocean liner.

It is significant that Universal's "Modern Love" was shown as a screen offering for the ship's return trip to New York. The film is a comedy which is in line with the requirements of a shipboard entertainment. The story, by Beatrice Van, is a sophisticated tale of ultra-modern marriage. Kathryn Crawford, Charley Chase and Jean Harsholt portray the principals with the same ease and grace as they have shown in the picture with a finished company that lifts it into the front ranks of recent comedy releases.

The Bremen, and her sister ship Europa, which will be put into service early next year, have created unusual attention on both sides of the Atlantic. After the first sailing, passenger liners boasted such a wide diversity of modern conveniences. To classify the new ships, it was necessary to create a new rating, the highest previous rating ever given a ship being Class 1. The Bremen and Europa will be rated as Class A ships on account of their speed, size and general luxury.

There are provisions on the Bremen for 2,200 first-class passengers. The electric fittings and decorations are exquisite. The lounge hallways contain a stage for theatrical performances. A large winter garden adjoins the smoking-room. The night club, situated away from the rest of the ship to avoid disturbing those who wish quiet, is open until early in the morning. A completely equipped gymnasium, with electric and Turkish baths, and swimming pool is one of the most beautiful in existence. A rifle range, bowling alley and billiard room are other attractions. A commande of fifty-two of the Fifth Avenue type provide luxurious amusements.

Another unique feature of the Bremen is a new method of ship-to-shore wire service. To facilitate delivery, a mail is taken off from where within a matter of a few days it reaches the continental outposts. The ship is half a mile wide and 100 feet high.

Ship-to-shore mail-carrying plane which is equipped for the first time for fast mail service. Captain Leopold Sparsholt, master of the huge ship.





## WHERE ARE THEY NOW?

By JACK FOLEY

JUST where is Orville Clutterham, the retired motorcop, who got into a beautiful big car, with religious quotes painted thereon and became a modern circuit rider? He can't be up at Clutts Huts, near Tahoe, 'cause that cold weather has the poor sinners looking for the little hot spots.

\* \* \*


Well, sed Willie Williams, I had that idea once, but I was going to do my soul-saving in a small car. In one of those little buggies on the Freeway yer can scare hell out of more people.

\* \* \*

For the Pinocle Festival up in Nunley's mountain retreat, comes from Morro Bay, Joe Lapis, Universal Sound Mixer Retired. These card games call for a certain amount of shouting and melding which melts the snow pack and the morning after the boys go forth and throw snow balls at snowmen. Alex Golitzen has been mistaken, many times, for one of the stiff's.

\* \* \*

One of the first leading men to fly himself back and forth from locations was that jolly fellow, Reg Denny. When the office phoned him on location, he flew his answers back immediately. The office thought Reg's hobby was an invasion on its privacy when Reg hedgehopped over the studio roof, so budget and schedule queries were held down to a minimum. Reg's hobby now is oil painting of Bubbles pies in the sky.



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By Marjorie Sells

## Motion Picture Country House



## Dodgers, Universal, Pretty Girls, City Council, Celebrities Honor Centenarian Frank Vandermaace ❀



Happy Birthday, Frank Vandermaace. Surrounded by starlets from Universal City Studios (right), four ladies in white (left) members of the Motion Picture Country House and Hospital Guild; and standing in the center foreground are trustees of the Motion Picture Relief Fund Leon Ames, Otto Kruger and George L. Bagnall, President, and a representative of the Los Angeles Dodgers.

IT was a big day at the Motion Picture Country House and Hospital last month (Feb. 3). Our esteemed resident, Mr. Frank Vandermaace, celebrated his hundredth birthday.

Bob Hope, Jack Benny and Red Skelton would have had a hard time keeping up with a spry and popular centenarian, who is noted for his appreciation for pretty girls and the Dodger baseball team.

Universal City Studios, where he worked as a stagehand and carpenter from 1911-38, sent three lovely contract actresses, Eileen Wesson, Ena Hartman and Marianne Gordon, to personally congratulate Frank. They presented him with a real hundred dollar bill, folded like a flower, and an abundance of kisses which caused Frank to quip:

"If you lovely ladies were only eighty years older..."

Although Walter O'Malley was out of town, he sent the Dodgers' public relations man to the celebration to present Frank with a Dodger cap, bat, autographed baseball, and opening day box tickets.

Los Angeles City Councilman Paul H. Lamport, also celebrating his birthday, gave Frank an official resolution citing him for his "self-admitted acute interest in girls and baseball."

He received congratulatory letters and telegrams from people associated with the industry: Mary Pickford, Sen. George Murphy, Gregory Peck and Jack Valente, president of Motion Picture Producers Association.

Although he is of Dutch extraction, when actor Leon Ames presented Vandermaace with a case of Dutch beer, Frank commented wry-

ly, "I was expecting gin!"

The mass television, radio and news coverage of the party proved two important facts:

(1) That Mr. Vandermaace is a very wonderful and popular man;

(2) That the Motion Picture Relief Fund certainly lives up to its motto:

"We take care of our own."

Another big event for the House and Hospital last month was the welcome visit of a production crew from KHJ-TV studios headed by producer Milt Hoffman and the popular entertainer Jack Denton.

They spent two entire days interviewing and filming on our Woodland Hills facilities. The star of their show was the Country House and Hospital. The film will be seen as an hour-long segment of "On The Scene," a new KHJ-TV color program scheduled to premiere in April which Mr. Denton is to host.

Another exciting announcement—20th Century-Fox will stage its West Coast premiere of "Doctor Dolittle" on Dec. 21 as a benefit for the Motion Picture Relief Fund.

Announcing the benefit premiere of the Arthur P. Jacobs' production, which stars Rex Harrison, Samantha Eggar and Anthony Newley, were George Bagnall, Fund president; Gregory Peck, chairman of the Endowment and Building Campaign; Richard Zanuck, 20th Century-Fox executive vice president, and Mr. Jacobs.



**BIG FUSS** — Frank Vandermaace, celebrating his hundredth birthday at the Country House and Hospital in Woodland Hills, enjoys the attention being paid to him by lovely Universal contract starlets Eileen Wesson, Ena Hartman and Marianne Gordon, left to right. George Bagnall, Fund president, stands in the background with letters of congratulation from Hollywood celebrities.

**Reginald Owen Signed  
For "Rosie"**

Reginald Owen, one of Hollywood's leading character actors, has been signed by producer Jacques Mapes for the featured roll of Rosalind Russell's aged butler in Universal's Ross Hunter production, "Rosie," starring Miss Russell and Sandra Dee. David Lowell Rich will direct the picture which is scheduled to start Feb. 16.

Owen's last appearance at Universal was in Hunter's "The Thrill Of It All." He also was featured in Walt Disney's "Mary Poppins."

**"DOCTOR DOOLITTLE" BENEFIT**

The West Coast premiere of Arthur P. Jacobs' production of "Doctor Doolittle," starring Rex Harrison, Samantha Eggar and Anthony Newley, will be staged December 21 at the Paramount Theater as a benefit for the Motion Picture Relief Fund.

(March 18) FIESTA DE LAS GOLONDRINAS. This festival celebrates the return of the famous swallows to old Mission San Juan Capistrano, traditionally on or about St. Joseph's Day. There will be a 100 per cent horse parade of riders in early California, western, Spanish and Mexican costume, headed by a Hollywood celebrity as Grand Marshal.

**GOOD GIRL!**

Marlene Dietrich, German-born American, slaps at tax-evaders like so: "I could live tucked away out of sight in some Swiss chalet, but why should I? I'm an American citizen and proud of it. I enjoy living in the U.S. and paying taxes"...

J.F.

(March 4-5) WORLD'S BIGGEST CAMELLIA SHOW. This is held during peak blossoming of the more than 100,000 bushes and trees at Descanso Gardens, world's biggest Camellia planting, near suburban Glendale and Pasadena. The acres of flowering plants beside a gushing brook will be augmented by choice cut flowers.



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## Decca to Issue "Modern Millie" Album

In what promises to be one of the most profitable motion picture album deals ever concluded, Decca Records has acquired the sound track rights to Ross Hunter's road show presentation "Thoroughly Modern Millie," it was announced by Milton R. Rackmil, Decca president.

The album, the first to feature Julie Andrews singing since "The Sound of Music," will launch Decca's new "1500 Deluxe Album Series," and will be released in the latter part of February, according to Rackmil. It will be supported by a heavy national advertising, publicity and promotion campaign in all media.

Carol Channing, star of "Hello, Dolly!," one of the all-time hit musicals, is heard singing two songs in the album which also unites the giant musical talents of Elmer Bernstein, who composed the background musical score; Andre Previn, who scored the musical numbers; and eight-time Academy Award winners Sammy Cahn and James Van Heusen, who wrote the title song and "The Tapioca," one of the hit numbers in the picture.

The new 1500 Deluxe Album Series will be given highly distinctive packaging that will include a specially designed color souvenir booklet individually tailored for each release. The "Thoroughly Modern Millie" booklet contains behind-the-scenes information and photography of the production and its stars - Julie Andrews, Mary Tyler Moore, Carol Channing, James Fox, John Gavin and Beatrice Lillie.

George Roy Hill directed "Thoroughly Modern Millie," a Universal picture, produced by Ross Hunter from an original screenplay by Richard Morris.

\* \* \*

(March 11-12) 19TH ANNUAL HEMET-DE ANZA CAVALCADE. Some 400 jeeps and other four-wheel drive vehicles carrying 1200 people will start from the fairgrounds at Hemet, below towering snowy Mt. San Jacinto, and travel over the historic trail blazed by the Spanish explorer De Anza in 1774 across the scenic desert to the Borrego Valley Badlands for an overnight stop.

(March 31-April 9) 22ND ANNUAL SPORTSMEN'S VACATION AND TRAVEL SHOW. Virtually every fishing equipment manufacturer in the U.S. will be exhibiting in the "World's largest tackle row" in the Los Angeles Pan-Pacific Auditorium. There will be displays of campers, travel trailers, motorhomes and boats, motors, guns, sleeping bags and other camping gear.



# The Worry-Worry World of NII-NMI McWhorter

by  
Bill Erwin

There's no doubt about it, McWhorter is the world's greatest non-stop, all out, go for broke worrier.

While each of us carries within himself the common virus of nervous concern, McWhorter is a dedicated worrier, a worrier of such talent that he could turn pro if he wasn't worried about the future of amateurity.

Whenever, on a rare day, McWhorter has nothing else to be concerned about, he broodes over his single name. That's all there is to it: McWhorter, no initial initial and no middle initial. Once, when he tried to join the Peace Corps. his name was officially written that way, "NII-NMI McWhorter, applicant."

His application was not accepted, incidentally, because he wasn't certain in his own mind that he was a true pacifist and that worried him. If there is any one type of person the Peace Corps can do without it's a worrier. They can also do without applicants with no initial initial and no middle initial. Peace involves a lot of paper work and writing NII-NMI over and over might lead to a serious conflict, beginning at the secretarial level. The Peace Corps suggested that he return to his regular career as a real estate broker. Which he did.

Before you begin to think Mac was some sort of a nut or something, let me say that he was, until recently, a most successful man in his own field. The fact that he was a worrier

was no handicap in real estate, where **everybody** worries to some degree or another. Please note that I said he was successful in real estate **until recently**. His business has gradually gone to pot **today** and all because of this proclivity of his for worrying so damn much.

Obviously, Mac was no ordinary-type worrier. Thinking that he should worry about, big things like his bills and his taxes and Mrs. McWhorter, seldom attract him. (We list Mrs. McWhorter among the big things because she weighs 180 pounds and this weight, draped on a 5'2" frame, makes her enormous. Mac is usually knotted up with some bizarre worry like, say, the unfathomable problems of space navigation or what happens to all of the Baked Alaskas left over at \$50-a-plate political dinners or will our forests ever be completely decimated by the vast amounts of newspaper used by throw-away publications.

Mac's current worry is one of his most challenging, and possibly most costly. He can't eat, sleep or even make a guest appearance at the office. Uneasy, unkempt and undernourished, he is holed up in his garage "worry room". There, atop a pile of orange juice cartons, assorted maps and charts, cigarette butts and fingernail fragments he is wrestling with his personal prediction that the planet earth may shortly disintegrate. He says that he "feels in his bones" (which are brittle with extra sensory percep-

tion) that deep underground there are river of buttermilk, buttermilk rivers larger than the Amazon, larger than the Mississippi, larger than the combined production of Adohr and Knudsen. He's not sure, mind you, that the rivers exist; he just feels that they may. "Can't help but worry about a thing like that," he says.

Now I have learned, through long experience with Mac and his worries, that the only way to react to them is to be sympathetic. This seems to calm him a little and after a time he forgets the worry of the moment and goes on to another one.

"Why," I asked him, "should underground rivers of buttermilk be a danger to mankind?"

His analysis of the buttermilk situation is a marvel of conjecture and a frightening example of what the human mind can do to itself unless walked regularly on a leash by a trained psychiatrist.

Based on his calculations (unfortunately done in the "new" math), Mac feels these rivers of buttermilk are lacing through the planet like a vast system of veins and arteries. He's afraid that they are flowing at great speed, and if this is true the small flecks of butter may clot and clog up the arteries. As pounds and pounds of butter pile up, the underground pressure will be so tremendous that the earth will crack wide open. Even if the planet doesn't then fall apart, what's to be done with all that butter?



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## THE CANDY KID: Disney Dog Star Helps Boosting Of British Bowser Buys

Candy, alias Concerto, alias Champion Bundocks Rover Run Concerto, a British subject and star of *Little Dog Lost* on *Walt Disney's Wonderful World of Color*, a while ago, bounces back into the prints with a *Wall Street Journal* rundown on the growing importance of British bowzers to the English economy.

It comes in a roundabout way, with due credit placed at the Disney door. British dogs, like Candy the Corgi, "are involved in some high finance, doing their part to help Britain . . . in (its) balance-of-payments struggles. And the role is increasing as more and more Americans import the dogs.

"Last year, according to the U. K. Kennel Club, exports of pedigreed dogs to the U. S. totaled a record \$1.4 million up 18.6 per cent from 1964."

Great Britain has long been an important supplier of top-quality breeding stock and show dogs for this country, but now, according to the American Kennel Club, there is a demand for dogs of less than top show quality.

"Walt Disney is responsible for at least some of the new interest in British dogs," the *Journal* continued. "Mrs. Douglas Bundoock of Sebastopol, California, says few Americans have heard



*Candy the Corgi poses with another, unidentified big wheel.*

of Welsh Pembroke Corgis until Mr. Disney used her Ch. Bundoocks Rover Run Concerto on a television show in 1963.

"The television studios were besieged by callers who wanted to know the dog's breed. Corgi clubs also received hundreds of calls," says Mrs. Bundoock. "Potential buyers became even more enthusiastic when they found out Corgis are known as 'the Queen's dog' because they long have been owned by the British Royal Family."

Courtesy Disney World

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## Universal Schedules 19 Features in 5 Months

Universal has set 19 feature productions, all in Technicolor, to start during the first five months of this year, it was disclosed by Edward Muhl, vice-president in charge of production.

This will be the greatest number of pictures started by the company during a similar period in two decades, exceeded only by the heavy production schedule in the immediate post-World War II years. And it more than triples the number of films put before the cameras in the first five months of 1966.

Sixteen of the pictures will be made here, with three on the schedule of Universal Pictures Ltd., the company's overseas production arm headed by Jay Kanter.

Already shooting at the studio are "The Epic of Josie," starring Doris Day and Peter Graves which Andrew V. McLaglen is directing for producer Norman Macdonnell, with Martin Melcher as executive producer; and "Crisis Cross," an unusual suspense story starring George Peppard, Raymond Burr and Gayle Hunnicutt, which is being produced by Edward J. Montagne and directed by John

Guillermin.

Following these pictures will be: "Meanwhile, Far From the Front," a World War II comedy-drama starring Paul Newman and Sylva Koscina with Hal E. Chester as the producer and Leo L. Fuchs co-producer of the Universal-Albion Corp. co-production to be directed by Jack Smight from Peter Stone's screenplay.

"The Stalking Moon," a George Stevens production starring Gregory Peck. This joint venture of Universal and National General Productions, in association with Peck's Brentwood Productions, will be directed by Stevens and produced by Wendell Mayes, who also wrote the screenplay based on the novel by Theodore V. Olsen.

"The Green Berets," a Batjac production starring John Wayne that will be produced by Michael Wayne from the screenplay by James Lee Barrett based on Robin Moore's best-selling novel about the war in Vietnam.

"Don't Just Stand There," starring Mary Tyler Moore and Robert Wagner, which will be Stan Margulies' first picture under his recently signed producer contract. Ron Winston will direct and Charles Williams is writing the screenplay from

his own novel.

"Rosie," based on Ruth Gordon's hit Broadway play, "A Very Rich Woman," which will star Rosalind Russell and Sandra Dee. The Ross Hunter production will be produced by Jacque Mapes with Hunter as executive producer. David Lowell Rich will direct

"What's So Bad About Feeling Good," an original comedy with a Greenwich Village background by George Seaton and Robert Pirosh that will star George Peppard and Mary Tyler Moore and be produced and directed by Seaton.

"The Commissioner," a story of the inside workings of a large city police department, to be produced by Frank P. Rosenberg based on the widely-read novel by Richard Dougherty.

"Journey To Shiloh," an unusual look at the Civil War detailing the adventures of a group of teenage boys enroute to enlist in the confederate Army. Based on the novel by Will Henry, it will be produced by Howard Christie.

"The Shakiest Gun In The West," "The Winning Position," "Did You Hear The One About The Traveling Saleslady," "Instant Army," "In Enemy Country," and "Northwest Frontier."

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# Letters

Continued from Page 4

Director Elmer Clifton. I'd hired Harry Brown as Chief electrician. During this time I also hired George Mitchell now famous for his Mitchell Camera.

I photographed all of the U's early stars, over 150 "features," eventually doing nearly all the "close-ups" in the Hunchback of Notre Dame and was first cameraman on Lon's "Phantom of the Opera."

Speaking of Uncle Carl Laemmle, he always insisted on me as his cameraman for all his private pictures. I took many of his "Zoo pictures." I went with him to Oshkosh, Wisconsin to photograph his old store and Carl and some of his old cronies, also generally met him at San Pedro when he returned from Germany. One time was told to do this, was told camera and car were all ready so I jumped in the car and when I set up the camera to "shoot" Uncle Carl as he got off the boat, I found that the camera was without the "pull-down" movement. I explained to Uncle Carl, then he said "Wirgie," he always used the "W" instead of the "V." "Can you make it look like it's running. I told him I could. We cranked by hand in those days. He went through his regular routine and on the way home he laughed and said "Wirgie, we saved some film, didn't we?"

After reading Studio, I was prompted to write the above. (Sorry to hear about "Pop" Malak's son's death and I also might add that I'm glad to see Ray Flinn's success as a



Mr. Miller's book "Splinters from Hollywood Tripods" covers much of early Universal history, and is available from Exposition Press, 386 Park Ave. South, N.Y. N.Y. 10016.

Director of Photographers, he worked for me on many pictures.)

Sincerely,  
Virgil E. Miller, (A.S.C.)

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# pix and people



**HOORAY FOR OUR TOWN** – Five big batteries contributing to the power of North Hollywood's civic development took over the rostrum of the installation dinner at the Sportsmen's Lodge for this historic photograph. From left: Postmaster Everett Carpenter, installation dinner chairman; film star Yvonne De Carlo, North Hollywood's Honorary Mayor; television's Bob Hastings ("McHale's Navy"), the evening's sharp master-of-ceremonies; president Eddie Holohan; and Ron Ellensohn, executive assistant to Mayor Sam Yorty.



**SALUTE FROM THE ANGELS** – Hang this one prominently, Eddie! City Councilman James Potter (left) gave the new president one of his evening's big moments when he stepped up to the rostrum and, in the name of the Los Angeles City Council, presented this official commendation for all the Holohan contributions to the growth and betterment of the North Hollywood community.

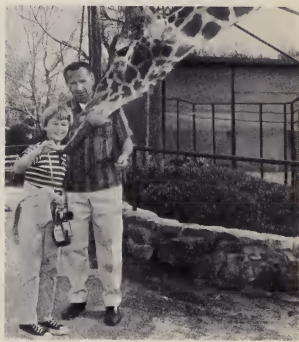


**HULLABALO FOR HOLOHAN** – Valley VIP's by the score were on hand at the North Hollywood Chamber of Commerce installation dinner to congratulate Eddie Holohan on being named president for a third consecutive term, a 37-year record. From left, above: Robert Prescott, president of the famed Flying Tigers air transport; Mickey Holohan, proud wife of Prexy Eddie; Warren Dorn, County Supervisor, Fifth District; and Eddie Holohan, wearing his presidency most graciously.



**VALLEYITE SIGNS RECORDING PACT** – Studio City housewife-singer, Mrs. Rebecca Adler, known as the "Boss Mom," inks a contract with United Artists Records as the label's West Coast manager Norm Weiser discloses terms. Mrs. Adler is married to Sunset Strip silversmith Allan Adler. They have two children.

**STICKING HIS NECK OUT** – Henry the giraffe makes a long reach for a morsel offered by English child star William Dix, 12, who was taken on a tour of Jungleland in Thousand Oaks recently by general manager Roy G. Kabat. William is featured in the 29th Century-Fox musical, "Dr. Dolittle," for which Jungleland trained and furnished more than 800 animals and birds. Filming on the epic, which stars Rex Harrison, will be completed this spring, and the movie is set for release next winter.



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## Universal Expanding Search For Creative Talent

In keeping with Universal's expanding efforts to find new young creative talent, president Milton R. Rackmil has announced the appointment of Charles S. Hirsch to work with David Stewart Hull, a member of the company's New York literary department.

Hirsch will be responsible for finding new talent among young film makers. He will work under the supervision of Hull, whose activities have been expanded from the development of young writers to include the discovery and nurturing of potential producers, directors, photographers and other production talents.

Hirsch, 24-year-old graduate of the University of Pennsylvania, has been associated with the Garrick Cinema here as general manager. Previously he founded the film center of the Gallery of Modern Art at the Huntington Hartford Museum.

During the past year Universal has offered film making opportunities to new creative talent in this country and abroad. Among the newcomers recruited by the company in Europe are Peter Hall, managing director of the Royal Shakespeare Company in London, who makes his bow as a motion picture director on "Work Is A Four Letter Word;" Albert Finney, who has just completed his initial directorial chore on "Charlie Bubblew," in which he also starred; Peter Watkins, who made the famed BBC documentary, "War Games," and who recently directed "Privilege;" and Michael Winner, who has just completed directing "The Jokers."

Those who have been given opportunities in this country include Leo L. Fuchs, noted photographer who made his bow as a producer on "Gambit" and is co-producer on the forthcoming Paul Newman-Sylvia Koscina starrer, "Meanwhile, Far From the Front;" Ron Winston, who recently directed "Banning;" and George Edwards and Curtis Harrington, who produced and directed, respectively, the Simone Signoret

starrer, "Games."

An important aspect of the expanding program is that young creators will be given an opportunity to make feature-length films, featurettes or shorts with complete freedom of expression.

### Phyllis Diller to Star in "Traveling Saleslady"

Phyllis Diller has been signed to star in Universal's forthcoming Technicolor comedy, "Did You Hear the One About the Traveling Saleslady," it was announced by Edward Muhl, vice-president in charge of production.

Miss Diller will play the title role in the picture set in the early 1900's dealing with the adventures of a traveling saleslady who becomes entangled with a farmer's son. Si Rose will produce the John Fenton Murray screenplay, with Edward J. Montagne as executive producer.

Production is scheduled to start in mid-April immediately after Miss Diller finishes filming her TV series for this season, a series in which she has become so popular that the title has been changed from "The Pruitts of Southampton" to "The Phyllis Diller Show."

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Full factory equipment including heater, backup lights, smog device, safety brake system and all new safety features. Order Today! 5 YEAR OR 50,000 MILE WARRANTY.

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- ★ *No sale or service complete until your satisfied*
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- ★ *100% Financing Available*
- ★ *We carry our own contracts*

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### BRAND NEW '67 CAMARO

HARDTOP COUPE

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